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When called to speak, Baker strode past the podium and gave the woman a hug — a simple gesture of compassion that made for great optics. When Coakley's turn to speak came, she too hugged the woman, but Baker had already beat her to the punch.

Throughout the campaign Baker has seized opportunities to connect with voters one-on-one — a strategy that seems to be at least Baker, continued to page 14



ained for two to three weeks with a broken finger.

lineup against Seth Griffith. Krejci and Lucic lead the Bruins in points so far this season with nine and eight, respectively. Griffith has been tremendous in the past 10 days, pumping in five points in his last four games.



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(off the Plane)
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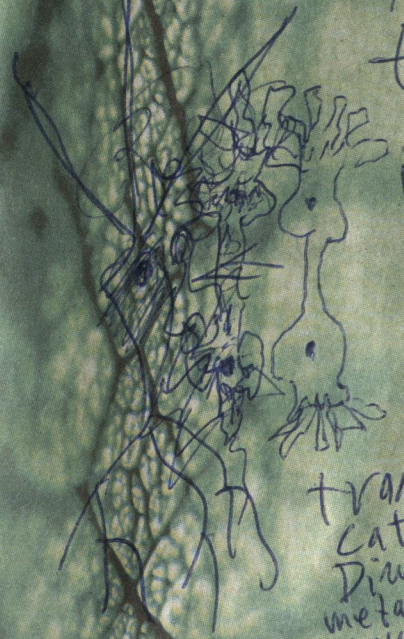
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Magnetic where

But not all the CO_2 released from burning coal, oil, and gas stays in the air. Currently, about 25 percent of the carbon emissions produced by human activity are absorbed by plants, and another similar amount ends up in the ocean.

A new study led by Dr. Sun and colleagues published in the U.S. journal *Proceedings of the National Academy of Sciences* shows the land could take up slightly more carbon than we thought.

But it doesn't change in any significant way how quickly we must decrease carbon emissions to avoid dangerous climate change.

The new study estimates that over the past 110 years some climate models over-predicted the amount of CO₂ that remains in the atmosphere, by about 16 percent.

Models are not designed to tell us what the atmosphere is doing: that's what observations are for, and they tell us that CO₂ concentrations in the atmosphere are currently over 396 parts per million, or about 118 parts per million over pre-industrial times. These atmospheric observations are in fact the most accurate measurements of the carbon cycle.

But models, which are used to understand the causes of change and explore the future, often don't match perfectly the observations. In this new study, the authors may have come up with a reason that explains why some models overestimate CO₂ in the atmosphere.

Plants absorb carbon dioxide from the air, combine it with water and light, and make carbohydrates—the process known as photosynthesis.

It is well established that as CO_2 in the atmosphere increases, the rate of photosynthesis increases. This is known as the CO_2 fertilization effect.

But the new study shows that models may not have quite right the way they simulate photosynthesis. The reasons come down to how CO_2 moves around inside a plant's leaf.

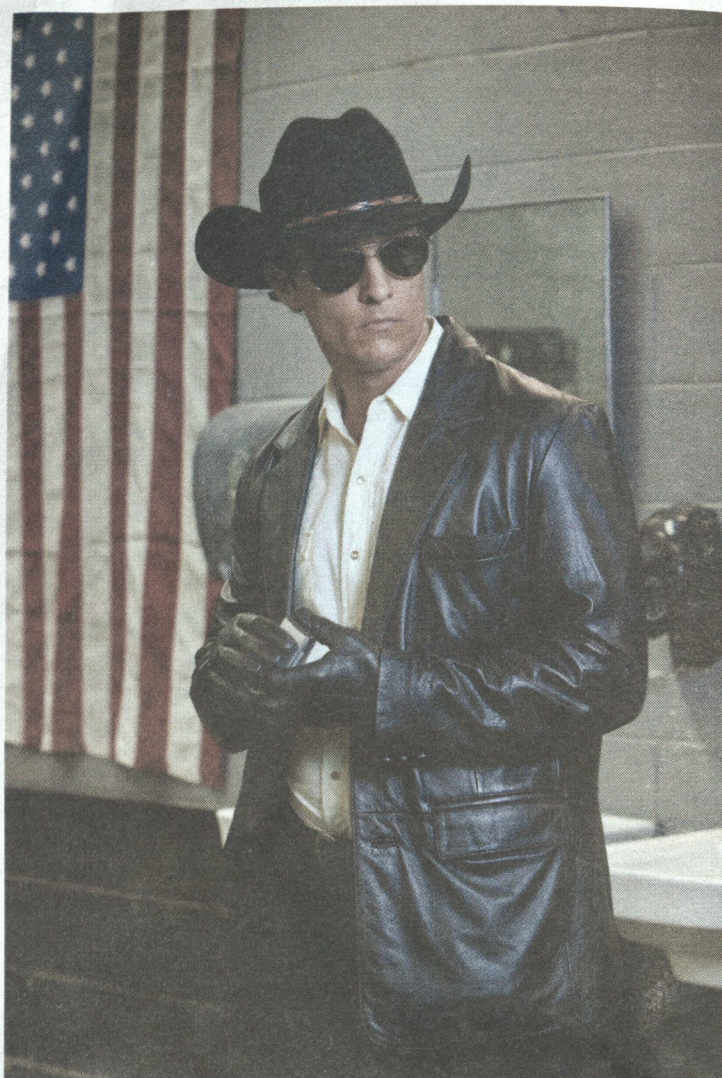
Models use the CO_2 concentration inside a plant's leaf cells, in the so-called sub-stomatal cavity, to drive the sensitivity of photosynthesis to increasing amounts of CO_2 . But this isn't quite correct.

The new study shows that CO_2 concentrations are actually lower inside a plant's chloroplasts—the tiny chambers of a plant cell where photosynthesis actually happens. This is because the CO_2 has to go through an extra series of membranes to get into the chloroplasts.

This means that photosynthesis takes place at a lower level of CO_2 than models assume. But counterintuitively, because photosynthesis is more responsive to increasing levels of CO_2 at lower concentrations, plants are removing more CO_2 in response to increasing emissions than models show.

See Plants on B2

Jung had 2 personal dream diaries, how much Jung was friend?



WILLIAM FRIEDKIN *KILLER JOE*

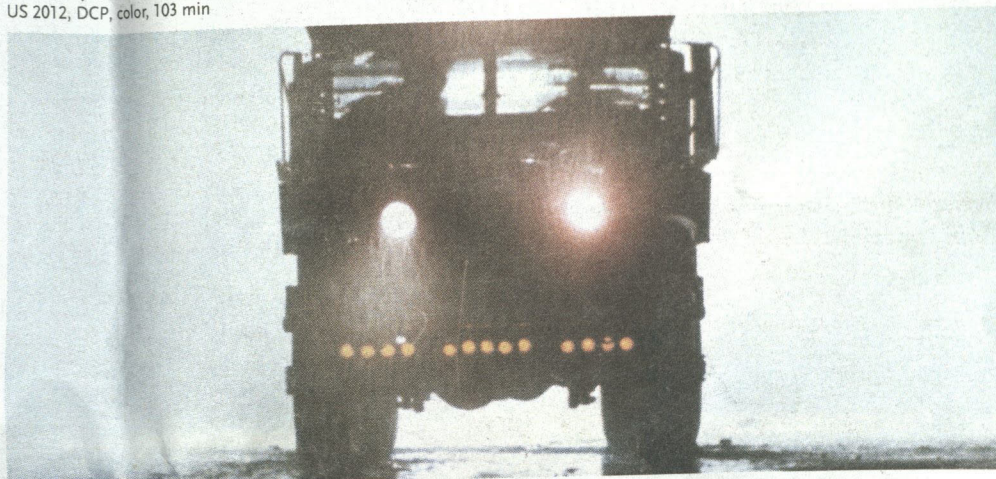
1953 masterpiece is among Friedkin's most daring works. Three sequences alone—a chaotic car crash in New Jersey, the unloading of charred bodies in a Central American village, and the explosives laden trucks crossing a rickety storm-blown bridge—render *Sorcerer* a classic and retain their power to make audiences gasp. Released the same year as *Star Wars*, Friedkin's audacious masterpiece represents the braver road abandoned by the studio system.

Directed by William Friedkin. With Roy Scheider, Bruno Cremer, Francisco Rabal
US 1977, DCP, color, 121 min

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KILLER JOE

William Friedkin's latest film is among his most audacious works, a startling and often hilarious Southern Gothic crime thriller based on an acclaimed play by Tracy Letts, who also wrote the film's screenplay. With its sudden shifts from hillbilly black comedy to savage violence *Killer Joe* is a wickedly cutting play. With its jagged satiric edge and kinetic stylization reveal the octogenarian Friedkin to be one of those rarest of directors whose talent and vision remain undiminished, if not intensified, across the course of a long and storied career.

Directed by William Friedkin. With Matthew McConaughey, Emile Hirsch, Gina Gershon
US 2012, DCP, color, 103 min



WILLIAM FRIEDKIN *SORCERER*

OPTICAL POETRY – AN OSKAR FISCHINGER RETROSPECTIVE

SEPTEMBER 28

Presented in association with Center for Visual Music

Decades before computer graphics, before music videos, even before *Fantasia* (the 1940 version), there were the abstract animated films of Oskar Fischinger (1900 - 1967), master of 'absolute' or nonobjective filmmaking. He was cinema's Kandinsky, an animator who, beginning in the 1920's in Germany, created exquisite 'visual music' using geometric patterns and shapes choreographed tightly to classical music and jazz. — *John Canemaker, New York Times*

Oskar Fischinger is one of the greatest artists of the 20th century, embracing the abstraction that became the major art movement of that century, and exploring the new technology of the cinema to open abstract painting into a new Visual Music that performs in liquid time. — *Biographer William Moritz*

In *Motion Painting Number One*, for the first time, visual music was born, creating that deep, emotional, almost pleasurable feeling (as we know it) that we get from good music. — *Oskar Fischinger*

Early in his filmmaking career, Oskar Fischinger established a pattern of alternating commercial work with personal, experimental filmmaking. While it seems clear that he preferred working in an avant garde way, commercial work afforded both income and access to the most advanced technology, and Oskar was, among all of the radical film-makers of the Twenties, the most technically knowledgeable and adventurous. Oskar supported himself during this period by making conventional animation, which demonstrates his mastery of realistic anatomy, perspective and linear storytelling. Yet his personal film *Spiritual Constructions* shows the same radical consciousness and experimental techniques as his abstract works: the slender tale of two drunks who argue and stagger home becomes an epic voyage of warping shapes and thwarted perceptions, rendered with single-frame editing and scratching directly on film frames—devices that would re-emerge thirty years later in avant-garde filmmaking.



OSKAR FISCHINGER *ALLEGRETTO*

© CENTER FOR VISUAL MUSIC

Hired to make special effects of rockets, starscapes and planet surfaces for Fritz Lang's 1929 science-fiction feature *Woman in the Moon*, he broke his ankle on the set. While recuperating, he began drawing animations on white paper in charcoal, which became his remarkable series of *Studies*, comprised of 17 short black-and-white film experiments tightly synchronized to music, in which he set out to solve a different visual problem. At this time, Fischinger was also pursuing a series of film experiments with drawn synthetic sound (*Ornament Sound Experiments*). The close synchronization of the *Studies* with music (originally begun as ads for recordings, thus direct precursors of the music video) made them immensely popular with audiences worldwide, but after the advent of the Nazi regime, abstract works were classed as degenerate art, and it became more difficult to make experimental films.

Fischinger was involved with the development of the three-exposure GasparColor film process, a European rival to Technicolor. Although "experimentation" was still proscribed, color opened up new venues for Fischinger's animated and abstract works in the field of the commercial advertisement. One of the first color films in Europe, *Kreise (Circles)* was cleared as an advertising film, but it is essentially abstract imagery with the ad text only appearing in the last few frames. Fischinger's animated color films, *Muratti Greift Ein (Muratti Marches On)* and *Composition in Blue* received great critical and popular success—attracting the eye of Hollywood.

In 1936, Paramount brought Fischinger to Hollywood and commissioned him to create the opening number for their *Big Broadcast of 1937* feature. When Paramount would not pay for the color film stock he had requested, he resigned and later bought *Allegretto* back from Paramount, completing it in color. Fischinger used a cel-layering technique to animate formal visual equivalents of the musical concepts of rhythm, harmony and counterpoint. He implemented a "divisionist" technique of changing colors from frame to frame in order to achieve particularly luminous and chromatic hues that could not be produced by normal methods of animation photography. Shown all over the world, *Allegretto* eventually came to be recognized as one of the most accomplished pieces in the history of visual music.

Fischinger found it extremely difficult to work in studio situations, enduring episodes at Paramount (1936), MGM (1937) and Disney (1938-9) for whom he designed the Bach "Toccata and Fugue" sequence in *Fantasia*. He finally quit because his designs were simplified and altered to be more representational. The Museum of Non-Objective Painting (Guggenheim Foundation) supported Oskar's work during the difficult war years and commissioned him to synchronize a film with a Sousa march. Afterward, Oskar proposed a film without sound in order to demonstrate the artistic validity of non-objective imagery, but the curator insisted that he make a film to Bach's "Brandenburg Concerto No. 3." While carrying out his commission, Oskar discreetly composed the silent masterpiece *Radio Dynamics*.

Although the Museum of Non-Objective Painting specifically required a cel animation film, Fischinger made his Bach film as a radical documentation of the act of painting, exposing a single frame each time he made a brush stroke. The film parallels the structure of the Bach music without slavish synchronization, and rediscovers some of the playfulness inherent in Bach's sense of formal invention. Although *Motion Painting No. 1* won the Grand Prix for Experimental Film at the Brussels International Experimental Film Competition in 1949, Fischinger never again received funding for one of his personal films and turned increasingly to oil painting as a creative outlet. During the last twenty years of his life, Fischinger worked on a few commercial projects, several unfinished film and multi-media projects, many unfinished animation drawings, and by the end of his life had completed a substantial body of graphic work which included over eight hundred paintings.— excerpted from the Center for Visual Music's Oskar Fischinger biography, www.centerforvisualmusic.org/Fischinger

The Harvard Film Archive is pleased to welcome curator/archivist Cindy Keefer from the Center for Visual Music to introduce the works of this master of animation. Prints were preserved by Center for Visual Music, Academy Film Archive (marked with *), and EYE Film Institute (Studie nr. 8 only), with the support of the Film Foundation, Sony, and private donors. Studie nr. 5 was preserved by CVM with support from EYE.

INTRODUCTION BY CINDY KEEFER

SUNDAY SEPTEMBER 28 AT 7PM

[SPIRALS]

Germany c.1926, 35mm, b/w, silent, 3 min

[WALKING FROM MUNICH TO BERLIN]

Germany 1927, 35mm, b/w, silent, 3 min*

SPIRITUAL CONSTRUCTIONS

Germany c.1927, 35mm, b/w, silent, 7 min *

STUDIE NR. 2

Germany c. 1930, 35mm, b/w, silent, 2 min*

STUDIE NR. 5

Music: "I've Never Seen a Smile Like Yours"
Germany 1930, 35mm, b/w, sound, 3:15 min

STUDIE NR. 6

Music: Jacinto Guerrero, "Los Verderones"
Germany 1930, 35mm, b/w, sound, 2.5 min*

STUDIE NR. 7

Music: "Hungarian Dance no. 5," Johannes Brahms
Germany 1931, 35mm, b/w, sound, 2.5 min

STUDIE NR. 8

Music: "The Sorcerer's Apprentice," Paul Dukas
Germany 1931, 35mm, b/w, sound, 5 min

COLORATURA

Germany 1932, 35mm, b/w, sound, 2.5 min*

KREISE (CIRCLES) (TOLIRAG AD VERSION)

Germany 1933-34, 35mm, color, sound, 2 min*

MURATTI GREIFT EIN (MURATTI MARCHES ON)

Music: Excerpts from Josef Bayer's "Die Puppenfee"
Germany 1934, 35mm, color, sound, 3 min*



OSKAR FISCHINGER KREISE

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MURATTI PRIVAT

Music: Wolfgang Amadeus Mozart
Germany 1935, 35mm, b/w, sound, 3 min*

KOMPOSITION IN BLAU (COMPOSITION IN BLUE)

Music: "Merry Wives of Windsor Overture," Otto Nicolai
Germany 1935, 35mm, color, sound, 4 min*

ALLEGRETTO (EARLY VERSION)

Music: "Radio Dynamics," Ralph Rainger
US 1936, 35mm, color, sound, 2.5 min*

ALLEGRETTO (LATE VERSION)

Music: "Radio Dynamics," Ralph Rainger
US 1936-43, 35mm, color, sound, 2.5 min

RADIO DYNAMICS

US 1942, 35mm, color, silent, 4 min

AN AMERICAN MARCH

Music: "Stars and Stripes Forever," John Philip Sousa
US 1941, 35mm, color, sound, 3 min*

MOTION PAINTING NO. 1

Music: "Brandenburg Concerto no. 3," Johann Sebastian Bach
US 1947, 35mm, color, sound, 11 min*

TRT: APPROX. 70 MIN

SEEING SOUND — A MARY ELLEN BUTE RETROSPECTIVE

SEPTEMBER 29

Presented in association with Center for Visual Music

I was a painter in Texas and lived on a ranch until my Houston art teacher arranged for a scholarship for me at the Pennsylvania Academy of Fine Arts. This was a whole new world for me. Practically all of the articles and journals that had reached my part of Texas were very against modern art.

So when I went to Philadelphia I was deeply impressed by the wonderful Picassos, the African art, the Paul Klees, the Braques, the Kandinskys... [Kandinsky] used abstract, nonobjective canvas the way you experience a musical composition... Well, I thought it was terrific... [but] these things should be unwound in time continuity. It was a dance...

I came to New York and tried to find the technical means. The most developed thing at the time was stage lighting. I went to an art school where we did many things with lighting, but that wasn't adequate, an art medium per se. Then by fluke I got into Yale, and they had a fabulous switchboard -- and I became one of its runners, reaching for my kinetic art form.

From Yale I got the job of taking drama around the world and got to see the Noh of Japan and the Taj Mahal of India, where gems surrounded the building. I looked into the gems and saw reflected the Taj Mahal and the lake and the whole thing appealed to me enormously. It was romantic and a kinetic, visual thing. I started entertaining myself by imagining these designs and patterns all in movement.

Back in New York I related all of this to Thomas Wilfred, who at that time had developed a color organ. This was in 1929. Then I heard from Leon Theremin... and apprenticed myself to his [sound] studio to learn more about composition. He became interested in my determination to develop a kinetic visual art form...

We submerged tiny mirrors in tubes of oil, connected [them] to an oscillator, and drew where these points of light were flying. The effect was thrilling for us—it was so pure.

But it wasn't enough. Finally we got a Bolex camera and started... to make my first film, *Rhythm in Light*. It was mostly three-dimensional animation, pyramids, and ping pong balls, and all inter-related by light patterns—and I wasn't happy unless it all entered and exited exactly as I had planned. — Mary Ellen Bute, excerpts from "Reaching for Kinetic Art," *Field of Vision Magazine*, Spring 1985

A pioneer of visual music and electronic art, Mary Ellen Bute produced over a dozen short abstract animations between the 1930s to the 1950s. Set to classical music by the likes of Bach, Saint-Saens or Shostakovich, and filled with colorful forms, elegant design and sprightly, dance-like-rhythms, Bute's filmmaking is at once formally rigorous and energetically high-spirited, like a marriage of high modernism and *Merrie Melodies*. In the late 1940s, Lewis Jacobs observed that Bute's films were 'composed upon mathematical formulae depicting in ever-changing lights and shadows, growing lines and forms, deepening colors and tones, the tumbling, racing impressions evoked by the

MARY ELLEN BUTE

COURTESY CENTER FOR VISUAL MUSIC

musical accompaniment.' Bute herself wrote that she sought to 'bring to the eyes a combination of visual forms unfolding along with the thematic development and rhythmic cadences of music.' — Ed Halter, critic, curator and professor in the Department of Film and Electronic Arts, Bard College

Some of Mary Ellen Bute's pioneering early abstract films were shown at Radio City Music Hall in the 1930s and often screened before Hollywood features or even at RCA Victor sales conventions, possibly making her one of the most widely-seen avant garde filmmakers in the US at the time according to film historian Cecile Starr. Usually working on 35mm, Bute referred to some of her films as "Seeing Sound" and this retrospective includes those dynamic works in addition to all of her other short abstract films, including some which are rarely screened. The Harvard Film Archive welcomes curator/archivist Cindy KEEFER from the Center for Visual Music to introduce Bute's innovative, exuberant work.

Prints from the Cecile Starr Collection at the Center for Visual Music.

INTRODUCTION BY CINDY KEEFER

MONDAY SEPTEMBER 29 AT 7PM

RHYTHM IN LIGHT

US 1934, 16mm, b/w, 5 min

SYNCHROMY No. 2

US 1935, 16mm, b/w, 5 min

DADA

US 1936, 16mm, b/w, 3 min

PARABOLA

US 1937, 16mm, b/w, 9 min

ESCAPE

US 1937, 16mm, color, 5 min

SPOOK SPORT

US 1939, 16mm, color, 8 min

TARANTELLA

US 1940, 16mm, color, 5 min

POLKA GRAPH

US 1947, 16mm, color, 5 min

COLOR RHAPSODY

US 1948, 16mm, color, 6 min

IMAGINATION

US 1948, 16mm, color, 3 min

NEW SENSATIONS IN SOUND

US 1949, 16mm, color, 3 min

PASTORALE

US 1950, 16mm, color, 9 min

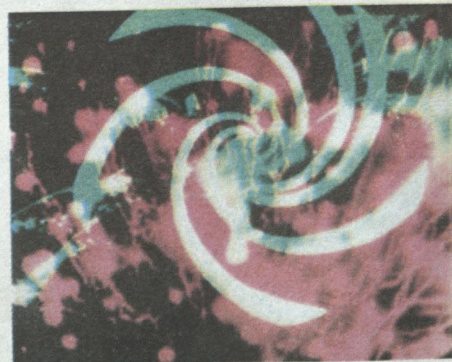
MOOD CONTRASTS

US 1953, 16mm, color, 7 min

ABSTRONIC

US 1952, digital video, color, 7 min

TRT: APPROX. 80 MIN



MARY ELLEN BUTE COLOR RHAPSODY

COURTESY CENTER FOR VISUAL MUSIC

Harvard Film Archive September - October 2014



Libby Barnett, MSW, RMT

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Libby has been teaching Reiki at Kripalu Center for Yoga and Health for 14 years. She has taught medical and nursing students at Harvard, Brown, Tufts, and Yale, as well as staff at Mass General, Brigham and Women's, Beth Israel, Mt. Auburn, Emerson, Dartmouth-Hitchcock, Southern New Hampshire, New York Columbia Presbyterian hospitals, and social workers at the University of Maryland. Libby was featured in a Reiki segment for the PBS nationally televised series, *Body and Soul*.

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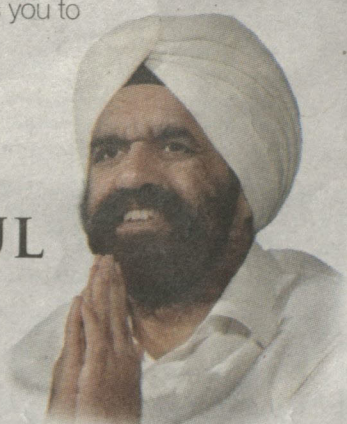
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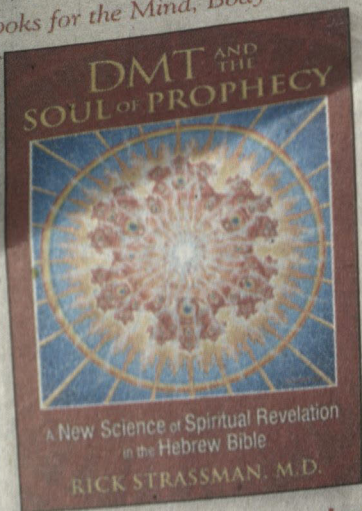
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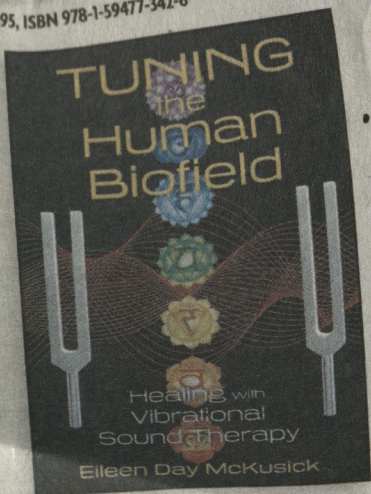
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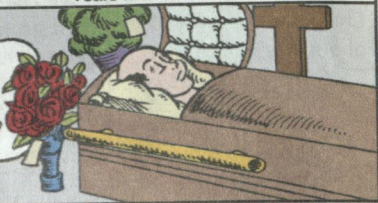
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Poor old John!
I wonder if he
ever got saved?



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Don't be like John! Come in prayer, calling upon the name of the Lord Jesus Christ for salvation! Christ promises, "Him that cometh to me I will in no wise cast out" (John 6:37) Romans 10:13 says, "For whosoever shall call upon the name of the Lord shall be saved." Don't put off this decision! The Bible says, "Behold, NOW is the day of salvation." (2 Corinthians 6:2)

If you have decided to trust Jesus Christ as your Saviour
after reading this tract, please write and let us know.

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As a child, Johnny learned
how to put things off...

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Put your
toys
away!

I'll do it
later!



Later...

JOHNNY!
I told you to
put your
toys away!

...I'm
sorry...



Johnny did not do any
better in school.

This homework
assignment
is due Friday!



There's Lots of time!
I'll do it later!

Later...

JOHN! Your homework
isn't done!



...I'm sorry...

John's habit was unchanged at work...

I've got plenty of time to do the report for the boss later!



Later...

Because of your neglect, we have lost a lot of money!



One day, John's friend stopped him...

JOHN! Listen! I've got some good news for you!



YES! The Bible tells us that Heaven can be our home, since Jesus Christ died for our sins!



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YES!!!
John, all you do is this:



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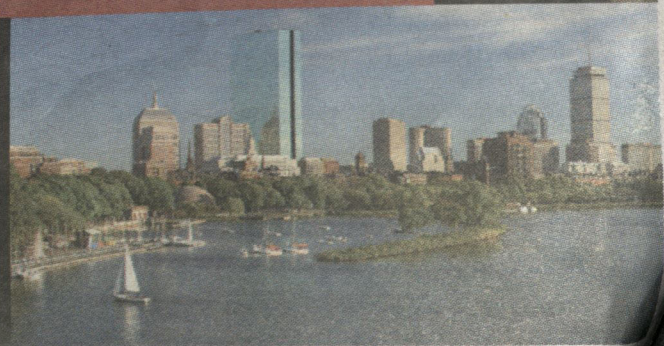
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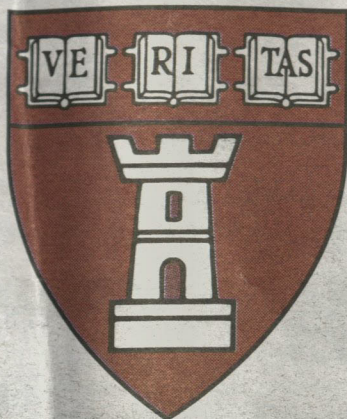
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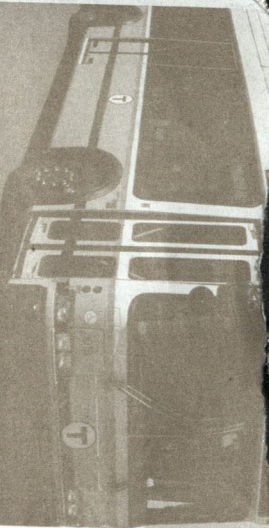
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and it can have harmful effects on our microbiome.

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References are available upon

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fair housing

continued from page 20

Mondale warns against Supreme Court decision

By 2011, a case that had been winding its way through the lower courts landed at the Supreme Court.

A group of landlords had sued St. Paul claiming that its stepped-up property code enforcement violated the Fair Housing Act because it reduced the availability of low-income rental units and had a disparate impact on black residents.

Since the landlords were essentially arguing that the anti-discrimination laws gave them a right to not maintain apartments in black areas, the city of St. Paul fought the suit.

The U.S. Court of Appeals for the Eighth Circuit ruled the landlords had made a valid disparate impact claim, prompting St. Paul to appeal, arguing that the Fair Housing Act required proof of discriminatory intent and not simply discriminatory results.

A week after the Supreme Court agreed to hear the case in November 2011, HUD finally released a proposed regulation, which set a single standard for proving violations of the Fair Housing Act. The proposed rule codifies within federal regulations the ban on practices that have discriminatory effects unless they can be shown to serve a legitimate purpose for business or government.

Although all 11 appellate courts that have ruled on the issue have held that the Fair Housing Act allows disparate impact claims, the Justice Department and housing advocates feared the conservative majority on the Supreme Court would not agree.

Minnesota native son former Vice President Walter Mondale, who helped write the 1968 law, urged St. Paul's mayor to withdraw the case. According to news accounts, Mondale called disparate impact the only means of effectively enforcing laws against housing discrimination and asked the city not to risk a "Supreme Court decision that ruins the act."

The Justice Department agreed not to intervene in two unrelated lawsuits against the city, a move now under investigation by congressional Republicans who say the administration offered the

concession to persuade St. Paul to drop the disparate impact suit.

St. Paul acquiesced, and in February 2012 the parties took the rare step of withdrawing the case from the Supreme Court's docket.

The fight from big business

Meanwhile, lobbyists for the influential banking, lending, and insurance industries launched a broad campaign against the draft rule.

Robert Detlefsen, vice president of public policy for the National Association of Mutual Insurance Companies, said his organization, which represents home insurers, opposes the regulation because it would place an unfair burden on companies to prove that policies that harm one group more than another are not discriminatory.

Businesses should not be penalized "because of a statistical disparity," Detlefsen said. "As long as it could be shown that there was no intent to discriminate racially or ethnically, there should be no controversy."

The American Bankers Association, the National Multi Housing Council and the Mortgage Bankers Association either declined or did not respond to interview requests from ProPublica.

The business community's pushback seemed to work.

"The proposal was on the table last year at this time. As you got into July and August, the White House just let it be known that 'We just can't do it in this political season,'" said Robert Schwemm, a constitutional law and civil rights scholar at the University of Kentucky Law School. "Just to rattle off the groups that have decided to oppose it is to list some of the most powerful groups in Washington, even with a Democratic administration."

"The Obama administration delayed, delayed, delayed."

Pratt acknowledged as much during her presentation. "The industry doesn't like it. They are scared of it," she said. "Disparate impact is incredibly controversial politically. It is not controversial legally."

With Obama fighting his final re-election battles in October, the Supreme Court signaled that it might take up the issue again. The Court asked the U.S. Solicitor General to submit the government's stance on disparate impact

in a case involving the New Jersey township of Mount Holly. It has not yet decided to hear the case.

An eleventh-hour effort

At issue is the town's efforts to redevelop a predominantly black area it considered blighted. The town bought and destroyed most of the homes in the neighborhood but has not built the new housing. Former and current residents sued, saying the town's actions had a disparate impact on African Americans.

After a court ruled the plaintiffs had a valid disparate impact claim, Mount Holly appealed to the Supreme Court, arguing as St. Paul had that Congress did not write disparate impact into the fair housing statute and therefore did not intend to allow it to be used as a legal standard.

Mount Holly's appeal did not shake the regulation loose — to the dismay of some observers. "It is enormously important that HUD promulgate this statute," said Roisman. "Frankly, I think it is unconscionable that HUD hasn't done it in the last four years — they should have done it long before that."

Most scholars interviewed for this story believe that Justices John Roberts, Clarence Thomas and Samuel Alito would strike down disparate impact, but are less sure about the stances of Justices

Antonin Scalia and Anthony Kennedy. One of them would have to join the Court's liberal block if disparate impact were to survive.

Scalia indicated in a previous case involving employment that he was open to an argument that disparate impact in any arena violated the equal protection clause of the Constitution. However, Scalia, who was an administrative law scholar before becoming a constitutional law scholar, has also said he believes in deference to agency regulations.

But several legal scholars pointed out that the Court's track record under Chief Justice Roberts provides little certainty that it will follow that precedent.

John A. Powell, a civil rights scholar at the University of California, the Supreme Court would not normally take a case such as this one where the lower courts are unanimous in their interpretation of the law. But Powell, who spells his name without capital letters, said this court has shown an eagerness to dismantle civil rights protections even when case law is well established — one reason for concern that HUD's new regulations may not stand.

"If [the Supreme Court] is going to ignore the circuits and decades of precedents from the federal courts, I don't know that it is going



Governor Patrick meets with Financial Secretary of Hong Kong John Tsang on Oct. 8 to discuss ways to strengthen the connection between the Massachusetts and Hong Kong financial services sectors following the Massachusetts-Asia Innovation Partnership Mission in 2013. (Governor's Office photo by Eric Haynes)

to be turned around by the regulation of an agency," Powell said. "It is not waiting on controversy in the lower courts, which is the normal case. If it strikes down disparate impact that would be a huge change, but the Court is rewriting issues around civil rights and race."

The administration's 11th-hour release of the regulation may have served mostly to rally the opposition. Detlefsen said his group did not file briefs opposing disparate impact in the St. Paul case, but likely will if the Court takes up the Mount Holly case.

"The regulation has gotten the attention of a lot of people in the insurance industry," he said. "Absolutely."

Civil rights advocates are "The search for racism is for the most part a fool's errand. There is no way in a court of law to prove or know what is in someone's hearts or minds," Damon Hewitt, an attorney at the NAACP Legal Defense and Education Fund, said at the housing conference. "The preoccupation with disregarding racially disparate impact means people are willing to accept racial disparities and then say there is nothing law should do about it."

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